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in the state is owned by a young man who was introduced to the subject at the University of Kansas. So I hope it will not be long until we are able to keep in the state the best things sent to our exhibitions. We now have under way a state art federation to encourage local workers, and will hold an exhibition next year. A similar movement has been started in Oklahoma. I was in Norman, Okla., two weeks ago to award the prizes at their first exhibition. We will have forty paintings by Kansas people in connection with this year's exhibition. I now have on exhibition the museum collection sent out by the Chicago Society of Etchers and will hold it until the paintings come."

PROVIDENCE WATER COLOR CLUB its twentieth annual exhibition at the gallery of the

Providence Art Club and is about to send out its second annual rotary exhibition. At the Art Club fourteen sales were made and the exhibition attracted a good attendance and favorable comment.

Especially popular were the excellent examples of the latest work of Col. H. Anthony Dyer. "Russet Autumn" and the "Blue Blind" were characteristic of Mr. Dyer, but in his grey misty mornings, several of which were included, the note of novelty was pleasantly remarked. These paintings are really symphonies in silvery greys and form a delightful intermezzo, so to speak, to the *blasé* gallery trotter.

Mr. H. Cyrus Farnum was represented by two important African pictures at Algiers and Biskra respectively, and by several drawings of African subjects. Miss Angela O'Leary showed four pictures, but in "On the Quay, Divan," her best work was done. This picture is a subtle and refined work done in a low tone and with a remarkable effect of atmosphere. Others represented by excellent pictures were Mabel M. Woodward, whose "Sheep" and "San Remo Market" were cleverly treated; Earl R. Davis, whose "Blue Pool" had a nice feeling for color; Gertrude Parmelee Cady, whose group of landscapes were spirited and colorful.

Sydney R. Burleigh in "Nightfall" and "Rising Mist" caught the moods of nature

revealing much tender poetic feeling, and Percy F. Albee furnished a real novelty in his nine decorative panels representing rockets and bombs in midair. These pictures had a leaning to the Japanese and a real touch of originality.

Maude Richmond Fenner sent five well-painted landscapes done in her vigorous style. "The Old Sugar Lot" was the most important, but the small forest interior was painted with a boldness and decision worthy of a larger canvas. Etchings of decided merit were shown by two new members of the club, Mr. A. W. Heintzelman and Mr. S. B. Sherman.

The Rotary Show consists of about seventy pictures selected from the local show and from the studios and will open first at Lawrence, Mass., and then will go to Danielson, Conn. On April 1st it opens at Syracuse, N.Y., and will visit other cities including Newport, R. I., later.

W. A. B.

ART STUDENTS' LEAGUE landscapes done at Woodstock, the summer school of the Art Students' League, of New York, under the instruction of Mr. John F. Carlson, was hung at the League for two weeks commencing February 16th:

It was the best exhibition in some years and the more satisfactory because all the pictures showed the individuality of the different exhibitors. The subjects were also of exceptional interest, for besides the familiar sunlit and shadowed hills were the moonlights, winter scenes, the deep interiors, the lonely farmhouse and the mills and streams that go to make Woodstock tempting to the artist.

A jury consisting of Mr. Paul Cornoyer, Mr. Edward Potthast, Mr. Cullen Yates, Mr. Walter Granville-Smith and Mr. Gifford Beal awarded the first prize, \$50.00, given by the League, to Emile Gruppe, whose winter pictures were exceptionally good. The second prize of \$50.00 was given by Mr. Joseph S. Isidor, who also gives \$100.00 annually for prizes to be awarded at Woodstock at the close of the season there. Mr. J. Paul Slusser won this prize with pictures that showed choice subjects and good color. The third prize, a League scholarship, went to Miss Christine

Chaplin. Mr. William B. Owen, who won the \$75.00 prize awarded at Woodstock at the close of the season, displayed a number of canvases that showed a big conception of nature and much ability in handling.

A PENNY MUSEUM GUIDE In order to prevent "aimless wandering," and to induce instead, intelligent observation, the Boston

Museum of Fine Arts has recently issued a little vest-pocket guide to the Museum and its collections. This guide is distributed to ticket holders and is sold to others for one cent. The sign which calls attention to it at the entrance and in the corridors reads:

"Do you know your way through the Museum?

"The Leaflet Guide for sale at the entrance, price one cent, tells what there is to see and how to see it."

The *Bulletin* of the Museum has this to say of it:

"For purposes of ready reference the Leaflet is reduced to little more than the bare function of guidance fulfilled in the fewest words. Nevertheless it names, describes, and directs the visitor to every public room in the Museum. The first page gives a minute sketch-plan showing the arrangement of the departments in the building. This gives the visitor his bearings at a glance. One of the following pages is devoted to each department of the Museum. Each page contains a descriptive list of the galleries with directions how to reach them from one or other entrance.

"The great majority of museum visitors are aimless wanderers, enjoying what they find to enjoy, but seeking nothing in particular. To loaf and invite the soul is indeed a precious privilege of leisure; yet it also invites boredom. Against this a recourse should be open to visitors in the form of a bill of fare of the artistic banquet offered by the Museum. Moreover, in wandering through a large building one easily loses one's way. Against this also a recourse should be open to visitors in the form of directions so condensed that he who runs—or saunters—may read them.

"The Leaflet Guide aims to meet both these needs of the great majority, and with

them the need of guidance felt by the small minority who visit the Museum with a plan—the plan to see it either as a whole or in one or other detail. The demand from either of these three sources for even the smallest and easiest read of Leaflets may prove to be inconsiderable; but whatever it is, it calls for recognition and may grow by what it feeds on. It is seldom if ever met in any museum in a way to appeal to the visitor who is limited in time, as nearly all visitors are. The new vest-pocket Guide aims in its modest way to help divest a Museum visit of the *ennui* and bewilderment which have come to be thought inseparable from it, and thus to help transform an occupation which to the seriously inclined is generally an onerous duty, and to those who take it lightly an insipid diversion, into the memorable pleasure it may easily and to every one become."

G.

NOTES FROM CHICAGO

One of the latest gifts to the Art Institute from the Friends of American Art is a portrait of Mrs. Dyer by John Singer Sargent. This is essentially a painter's painting and is particularly admired by the artists. Its date is 1880. The picture represents a slender woman in black seated against a rich brown background. The figure is in profile, the head is turned looking out of the canvas and the hands are folded loosely in the lap.

A small but rare collection of eleven pastels and prints by James McNeill Whistler has been lent to the Institute by Mr. Marshall Field.

Mr. Martin A. Ryerson has lent a collection of twenty water colors by Winslow Homer, which present the rude coast and fishing themes that are characteristic of Homer's brush.

Six exhibitions are in progress during March. These are works by the Guild of Boston Artists including fifty-five paintings and fifteen miniatures; Alson Skinner Clark's Panama canvases, shown at the Panama-Pacific International Exposition; a collection of thirty landscapes by Ben Foster, of New York; thirty pieces of sculpture by Anna V. Hyatt, and the Chicago Society of Etchers sixth international exhibition of etchings.